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 COMPANY CENTURY

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FLORENCE
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IMPERIAL

20

Cynical critics have sometimes said that there is not much serious interest in music among American-born people. The cynical attitude is due to the extent to which the American man cares nothing for music and that the American woman cares for it socially as a social asset and as a prospect for distinction in public performances.

The most off-hand judgments, this dictum goes too far. And yet it is probably true that, on account of the diversity of acute mental pursuits in this country, there is not much serious interest in music in Europe, where music exists in some parts of Europe.

There is, however, the best test of concern about music for its own sake is the degree to which chamber music flourishes. The quartet is the most popular of chamber music and its variations of quintets with piano, clarinet or flute. The interest can be judged by the number of quartet and quintet clubs which play for their own gratification, or in the patronage of performers.

There is no quartet or quintet club organized by either of these cities. St. Louis can hardly claim to be neglected in the cause of

a Haydn and a Borodin quartet, representing classic and modern schools. The attendance was only fair, and the ladies who profess to be objectors to the "rule of the set" were conspicuous by their absence. Mr. Lichtenstein has in preparation exquisite compositions by Debussy and Liszt-Saens, in addition to well-known classics. It is to be hoped that his later concerts will meet with a more copious encouragement.

George Heerich, one of the most brilliant and spirited of our violinists, has returned to the city to play in the Haydn quartet in practice, and some views regarding quintets with piano. So far his rehearsals are a labor of love, and he is undecided about attempting public appearances.

Sunday afternoons at Hennesman Hall are the best time to hear the most interesting pleasant and musically miniature concert, which are entitled to overflow meetings. The orchestra is made up of young people who are willing to be entertained in various ways on Sunday. But these general remarks are not intended to detract in any way from the lack of space for comers in the tidy little hall.

Mr. Harvey was taken ill in Cleveland, a young actor, Mr. Imeson, was put up to play Sidney Carton. If the newspapers are to be believed, the latter is to be the rule-Mr. Imeson made a success in Cleveland and Indianapolis. When the St. Louis engagement of the "Only One" is over, Mr. Imeson is still unable to appear, and a new Sidney Carton was selected. This one, a certain Mr. Haviland. The gentleman named Imeson is, however, instantly "made a hit." The conclusion is that the "Only One" is a success, to be derived from all of this is that the success of the "Only One" is a success, so admirably written that it plays itself for certainly it doesn't seem reasonable to assume that four actors, or after that, other, would make notable successes in a

The Kneisel Quartet of Boston is possibly, the best string quartet in the world. Certainly it challenges comparison with any in the world. It has been playing in St. Louis under the auspices of the music clubs, and it never excited more than the warmest interest.

Professor Sperlberg is a highly qualified violinist, and his Chicago quartet always gives admirable performances. His quartet is in a class with the best from a small society to nothing.

Mr. Victor Lichtenstein gallantly undertook to develop a local season of chamber music, and he has succeeded in securing the best quartet players in all the West, and his other assistants are thoroughly capable. The first concert presented a well-chosen and most successful program.

Two of the three quartets which were

Other way.

locally, the most notable musical event of the past week was the production of Puccini's opera, "Tosca," by the Castle Square Company, the opera being heard for the first time in St. Louis last evening. It is remarkable for colorful orchestration peculiarly in sympathy with the dramatic quality of the scenario, upon which Puccini's work is founded, and the Castle Square Orchestra, under Conductor Emanuel's leadership, fully accomplished the task of bringing out the significance of the score. Adelaide Woodward, as Tosca, and Mr. Goff, as the Baron, were excellent. The singing of Mr. Sheehan and Dr. Auldigne alternated in the role of Mario, which does not give

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CHANNING ELLERY and CAVALIERE RIVELA.
Proprietor and director of the Royal Italian Band, soon to play in St. Louis.

Messrs. Tate & Middleton are the lessees of the Coliseum and Music Hall. They announce for their opening attraction Ellery's Royal Italian Band. The band has fifty-eight instrumentalists, twenty of whom are soloists. Cavaliere. Emilio Rivois is the leader this year. The season at Music Hall will begin February 22.

[illegible]

records of the stage." . . .

A new dramatization of "Oliver Twist" will be made by Beerboom Tree, and the characters of this famous Dickens novel will again be seen on the stage in the near future at his Majesty's Theater, London. Beerboom Tree will appear as Fagin, the Jew.

Oscar Asche, who made such a hit in New York with Virginia Harned in "Iris," will be the Bill Sykes, and it is understood that Eileen Terry may possibly play the part of Nancy.

There have been one or two dramatic versions of "Oliver Twist" before this, the most remarkable being that in which Sir Henry Irving played Sykes with such brutal force that his acting was described as positively awesome.

Mr. Tree, however, considers Fagin the more effective figure in the stage version, and the scene in which the Jew incites the housebreaker to murder his mistress, Nancy, being the actor's opportunity.

Y . . .

James A. Herne staged the original "Children of the Ghetto" production, and in order to get the right effects in the mob scenes the apostle of naturalism went in the New York Ghetto and engaged the real article, employing at the same time an interpreter to explain to them in Yiddish the stage directions. The plan was successful.

But, according to William Norris, when the production was taken to London this scheme was abandoned, with amusing results. The English stage manager had employed the usual group of cockney supers and spent something like \$100 in buying "snake-ups" for them. When George Tyler of the Helder forces saw the lot he was furious.

"Why," he screamed, "that band of mutts looks like a gang of sneak-thieves trying to dodge the police! They'll ruin the play—ruin it—do you hear me? They'll ruin it! Look at those whiskers!" and he yanked off he beard of one of the supers, threw it on the floor, and stamped on it. "And look at he wig!" and a lot of false head dressing followed the whiskers to the floor, and was shredded under Tyler's angry heel. "And what hat one, too?" Another wig went to destruction. "And that nose—that nose!" Here Tyler made a grab at the very prominent and highly Roman nasal organ of a very short super and tweaked it as though he would throw it, too, to the floor, and stamp on it. The super's eyes filled with tears, he uttered a cry of pain, indignantly grabbed and pulled away Tyler's wrench-like fingers, and then, backing away, bowed and explained very humbly:

"Hi begs your pardon, sir, but that's me bown."

Y . . .

Richard Harding Davis is the author responsible for Henry Miller's new play, "The Taming of Helen," and when the play was originally presented in New York, N. Y., he was the first part in the cast, as he afterwards telegraphed about the country. But the joke or the inexperience, it appears, was not to be his.

Davis took the part at the last minute because the actor who had been engaged

MISS LILLIAN
Who will sing the part of Am
WRITTEN FOR THE SUNDAY REPUBLIC.
The Choral-Symphony Society will give its fourth subscription concert at the Odeon Thursday evening. This time the chorus has its long-anticipated chance to show what it can do with a classic, other than oratorio. Gluck's cantata, "Orpheus and Eurydice," will be sung, the solo parts having been assigned to Mme. Louise Homer of the Met.



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8.00c Fountain Syringes, guar.	65c
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15.0c Fountain Syringes, guar.	75c
5c Chamois Dusters (doth.)	10c
15c bar Coconut Oil Soap	10c
5c bar 3 cakes, chamois skin, honey, oatmeal or glycerin Soap.	19c
25c box, 24 sheets paper, 24 envelopes, of finest Writing Paper.	10c
50c box	15c
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homes, but I must say that I am always treated royally in St. Louis.

"Of course, as the years roll on, some of my friends have died, but others moved away, others dead. I always miss one away—that of good old John W. Norton, and I never seem to realize that he is gone forever. Mr. Norton was always a friend. Many times, when I was a girl, I would feel discouraged and like giving up trying to get a good position and permanent footing in the world, and then I would see a little woman, you just study, learn your musde, take care of yourself and things will come your way," and he was right.

"In those days there was a trial of good friends. Mr. Norton, Pat Short and George McManus. Now there are but two—Mr. Short and Mr. McManus. However, they always try as near as possible to fill the vacant place and to always make me feel at home."

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Last summer Edna Wallace Hopper of the "Florodora" company became for the first time in her life a super. She appeared in the race track scene in "The Suburban" and left a lasting impression.

She stood in the judges' stand on the mimic race track and cheered the horses on to victory. No sooner were the lights raised upon her than she was the center of attention and her gay cheer of greeting.

In the stand with Mrs. Hopper was George Ade, author of "The Sultan of Sulphur."

In order to make the "Florodora" Theater Mr. Hopper, who played as usual in "Florodora" at the Illinois Theater, had to take a most exciting ride. She had a wait of half twenty minutes in the play. During this time she left one theater, drove to another, appeared in a scene at this theater, re-entered her carriage, drove back to the theater where she was playing and was in time to appear in the scene.

"You could not imagine anything more exciting," said Mrs. Hopper in describing the episode. "While I stood there at the judges' stand and watched that race, I forgot 'Florodora.' forgot that I was a actress in another play, forgot that I was on the stage at all, but imagined myself on a truly real track."

"Immediately the end of my scene with Mr. Graham, and the entrance of Dolores and Tweedledeum, I rushed into the wings. Mr. Wade was waiting with a clock. I dashed into the wings and into a cloak, where a carriage stood. The driver started before I got a chance to get into it. I took it on the fly. Once it went, we went through the streets at a furious gallop.

"In less than four minutes we were at the stand of McVicker's Theater. I was hustled out of the crowd and into the carriage, through the crowds of supers and into the judges' stand. I had scarcely arrived before the stage was darkened and then the lights flared up and the racing scene was on.

"I never saw anything like it. You see the start, then rush by you, then the cheering of the audience, your imagination so fired that you can follow the contestants as if you make their way about the course, as if you can see the horses' legs and feet as they. You can see the stout-hearted horse gradually wearing away the weaker one and the last they thunder into the stretch and flash by the judges' stand, and Hurrah came wins.

"But it took longer than one expected and I had to be back to the Illinois Theater in time to appear in the scene. I had ceased going up we were back in the carriage, racing for our goal. We had twenty minutes from theater to theater.

"The carriage race to add to the excitement. The driver lashed his whip. It seemed as though we would topple over every second. But we got to the theater safely.

"The judge of the jury, and through the stage door. Just as I did so I heard my cue upon the stage. In a second I was before the audience—and in time!"

.....

Henry W. Savage has canceled the

SS SUTTER,
WOMEN,
RAL SYMPHONY LOISTS

ber.

Frances Stevens has replaced Gertrud Bennett with Henrietta Crossman in "The Sword of the King." Miss Stevens has been starring in "The Little Minister."

WHERE THE BILL CHANGES.

John Drew will appear at the Olympic Theatre to-morrow night. His play this season is "The Mummy and the Humming Bird." The play opens at Lord Lumley's apartments in London. He is a scientist, deeply engrossed in his experiments and for a time neglects his wife in his zeal for research. At the opening of the play he is in his laboratory at work on a chemical analysis. Outside his door are his wife's nieces and his sweetheart, who are trying to awaken him to the fact that it is time to dress for a dinner to be given at the Carlton Hotel in honor of the Duke d'Orelli, an Italian poet, known as "The Singing Bird." "The Mummy" is Mr. Drew, so called from his desire for quiet and his dislike of the engagement nothing can induce him to forsake his "den," and he sends the party to the banquet without himself. He returns to his work, but is finally disturbed by an Italian baritone organ grinder's playing beneath his windows. He sends his valet for the musician, invites him to dine with him, and becoming interested, unveils the Italian's life story from him.

Gluseppe does not speak English, but by means of adroit signs he manages to convey the thought that his mission in England is to find a countryman who has ruined his home. He explains that he seeks revenge, and that his victim has a peculiar laugh. Lord Lumley at once suspects d'Orelli, "the Humming Bird." "The Mummy" engages the Italian as his valet, and when the latter sees d'Orelli, he is almost sure that he has found his man.

"The Humming Bird" has been paying close attention to Lady Lumley, and now, forsaken by her husband for a time, recovers her position in her apartment with the intention of eloping. Lord Lumley becomes aware of it, follows her and while she is secreted, contrives to see William and indirectly asserts that he knows the true condition of affairs. He gets d'Orelli out of the way on a pretext, takes his wife home and forces her to give her life.

"Lovers' Lane," a much discussed play by Clyde Fitch, is the attraction at the new opera-house for this week, commencing with to-day's matinee. It has come into exceptional prosperity under the direction of Wm. Gillette, who finds it almost as valuable, commercially as his famous "Way Down East." "Lovers' Lane" has been enacted every night since the beginning of February, 1901. It found great favor for five months in New York, and, being transferred to Chicago for a four weeks engagement, remained there all through the hot summer. The hero is a young clergyman, who is a pit to liberal-minded for the orthodox. He is generous and unassuming, and allows the spiders of the sewing circle and the choir loft to enmesh him in a web of little-tattle and jealous suspicion.

How he overcomes his adversaries and wins the pretty pupil from the New York Art League are developed in an interesting story.

C. T. Dansey's newest play, "The Suburban," will be on at Havlin's this week. There is a lot of most interesting character in the play, the father, his son, and a daughter of the latter, a little child. The son has been driven from home for having contracted a love affair against the wishes of the father. Years pass, in which the father and son are strangers. It is Suburban, where the father and son meet and the little child is the lava. The old father meets the little child

—

By M. SUTTER.
In "Orpheus and Eurydice."

ropolitan Opera-house, New York; Mrs. Paul Davis and Miss Lillian Sutter of St. Louis. The entire orchestra has also been paid under contribution. Charles Galloway is to preside at the organ. Mme. Homer comes directly from New York for this event. The choruses, solos and instrumental interludes of Gluck's classic have been in careful rehearsal for several weeks.